HUMANITIES

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Network

Congress Votes Deep Cuts in NEH Funding

As this newsletter went to press, the U.S. House of Representatives voted to slash the 1996 budget of the National Endowment for the Humanities (NEH) by 42 percent, and the U.S. Senate Labor and Human Resources Committee, which oversees the reauthorization of NEH in the Senate, voted to cut NEH funding by 25 percent over the next five years. The California Council for the Humanities (CCH) depends on grants from NEH for more than 80 percent of its funding.

House Action

The bill passed in the House includes appropriations of $99.5 million for NEH in 1996, a cut of $77.9 million from its current budget of $177 million. Twenty-three million dollars of the 1996 appropriations is designated for state humanities councils, down from $28 million. The bill also cuts 1996 funding for the National Endowment for the Arts (NEA) by 39 percent (to $99.5 million, down from $162.5 million) and the Institute for Museum Services (IMS) by 27 percent (to $21 million, down from $28.7 million). The bill calls for a two-year phase out of the NEA.

The drastic cuts were received as "good news" by many NEH supporters, who had feared total elimination of the agency. An amendment to the appropriations bill calling for total elimination of NEH at the end of this fiscal year was offered by Representative Steve Chabot (R-OH). It was defeated by a vote of 277-148. All California House Democrats except Rep. Gary Condit (Modesto) voted to defeat this amendment. They were joined by Republicans Rep. Brian Bilbray (San Diego), Rep. Steve Horn (Long Beach), Rep. Jay Kim (Ontario), Rep. Ron Packard (Vista), and Rep. Frank Riggs (Napa).

Senate Action

In the Senate, the bill approved by the Labor and Human Resources Committee, chaired by Senator Nancy Kassebaum (R-KS), would extend authorization of NEH for five years, with a reduction in funding levels by 5 percent during each of those five years. It would also restructure the NEH according to its three functions of research, national programs and partnerships (humanities councils), and increase the allocation for state humanities councils to 30 percent of the NEH budget, up from about 21 percent. This reauthorization bill will next go the full Senate, where a rancorous debate seems certain.

> *"The drastic cuts were received as "good news" by many NEH supporters, who had feared total elimination of the agency."*

Questions Remain

What this all means is still unclear, and the survival of the NEH, the state humanities councils, the NEA, and the IMS will not be certain until the final appropriation package goes to President Clinton sometime later this fall. The endowments' future is shaped by two separate types of legislation—authorizing bills, which allow the agencies to continue to exist and set spending ceilings, and appropriations bills, which determine the actual level of funding for the agencies in the year ahead. The House has passed an appropriations bill, but has not reauthorized the NEH, NEA or IMS . The Senate subcommittee has voted to reauthorize the agencies, but the full Senate has yet to vote on this measure and on an appropriations measure for agencies' 1996 budgets.

NEH supporters have looked to the Senate for friendlier treatment of the agency than it has received in the House, with the hope that the compromise arrived at in the House-Senate conference would support higher levels of funding than the $99.5 million approved by the House. But Senator Slade Gorton (R-WA), chairman of the Senate subcommittee with responsibility for NEH appropriations, predicts that the Senate will go along with the 40 percent cut approved by the House rather than the 5 percent cut approved by the Senate Labor and Human Resources Committee.

As we have in past newsletters, we urge our readers to keep informed about the debates now underway in Congress. And to make your views known to your elected representatives.

National Arts and Humanities Month

October is National Arts and Humanities Month. To mark the occasion—and to demonstrate the importance of the arts and humanities in American life—we encourage you to make a special effort to attend and support cultural activities in your community during October.

For a listing of some of the humanities programs and events scheduled in California during October, please see the Humanities Calendar on pages six and seven. To learn about some Bay Area arts and humanities programs, please see the "Bay Area Arts & Humanities Sampler" on page ten. For information about a CCH Internet humanities discussion project planned in the Bay Area as part of the celebrations, please see Humanities News on page 11.

National Arts and Humanities Month

October

Please also check with your local museums, historical societies, libraries, art galleries, colleges and universities, and other cultural organizations—and join the national celebration of human histories, cultures, and values during the month of October.

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The California Council for the Humanities is a state-based affiliate of the National Endowment for the Humanities. The Humanities Network is published quarterly and mailed to anyone who requests it from the San Francisco office.

Grants Awarded

PUBLIC PROGRAMS

Memories of Chester and Billy: An Exploration of Theodore Dreiser's *An American Tragedy*

Sponsor: The Production Center, San Diego
Project Director: Jack Ofield
Amount of Award: $12,153 in outright funds

Based on the story of Chester Gillette's 1906 murder of Grace "Billy" Brown in upstate New York, Theodore Dreiser's great novel, *An American Tragedy*, explores such themes as class conflict, American materialism and the ageless tension between the individual and society. In a series of public programs that include an exhibit of Dreiser's manuscripts and photographs at the San Diego Central Library, discussion groups, and a public lecture, this project will explore both the life and work of Dreiser and the relevance of the issues raised by *An American Tragedy* to contemporary life. Plans also call for the creation of a one-hour video documentary for broadcast over Cox Cable television. Public events in San Diego begin on February 23, 1996.

Theodore Dreiser based his great novel An American Tradgedy *on the real life story of Chester Gillette and Grace "Billy" Brown. Left, Gillette, age 22, in a photo taken at Cortland, NY, in 1906. Right, Brown, age 20, in a photo taken at Otselic, NY, in 1905. Photos courtesy of the Herkimer County Historical Society.*

Latent August: The Legacy of Hiroshima and Nagasaki

Sponsor: National Japanese American History Society, San Francisco
Project Director: Rosalyn Tonai
Amount of Award: $12,500 in outright funds and $5,000 in matching funds if $10,000 is raised in outside gifts

Incorporating historical documents, artifacts, literature and art, video, and interactive computer displays, this exhibition explores the historical context, the impact and the intellectual, moral and political implications of the atomic bombing of Hiroshima and Nagasaki. The exhibition includes the views and reactions to the dawning of the nuclear age of both Americans and Japanese. Related public events include panel discussions and public lectures. At the Fort Mason Center in San Francisco until September 30, 1995.

Valley Stories: Voices from California's Heartland

Sponsor: College of the Sequoias, Visalia
Project Director: Nancy Finney
Amount of Award: $4,611 in outright funds

This award supports a series of four reading-and-discussion programs that will explore the ways writers and storytellers shape narratives and how these shaping acts inform the lived experiences of both writers and readers. The focus of the series will be the works of Central Valley writers, and presenters will include Woodrow Childs on African American narratives, Malcolm Margolin on Yokut narratives and poets Robert Vasquez and Jeanne Janzen. The series begins at the College of the Sequoias on August 25, 1995.

The Missions of Alta California: A Dialogue about Cultural Interactions and Reactions

Sponsor: Maritime Museum of Monterey
Project Director: Donna Penwell
Amount of Award: $12,500 in outright funds

In a three-day public symposium beginning on Friday, October 13, 1995 in Monterey, this project seeks to both enhance scholarship and increase the public's understanding of the California missions as an important cultural force that shaped the historical development of the state. Planned activities include a series of short lectures and question-and-answer sessions, roundtable discussions and evening performances of storytelling.

Images of the Past: Representations of Native Californians

Sponsors: American Indian Studies Center, and Institute of Archaeology, UCLA
Project Director: Lynn Gamble
Amount of Award: $12,459 in outright funds

This award supports a symposium, a panel discussion and a performance-and-discussion program, all of which are designed to stimulate dialogue among scholars and members of the public about issues surrounding the representation—particularly photographic representation—of Native Californians and their cultures. These free public events will coincide with the 11th Annual California Indian Conference, which will be held for the first time in Los Angeles, on October 6, 7 and 8, 1995.

Elsie Allen at home at Pinoleville Rancheria, Ukiah Valley. 1981 photo by Scott Patterson, courtesy of the Grace Hudson Museum.

Remember Your Relations: The Elsie Allen Baskets, Family and Friends

Sponsor: The Oakland Museum
Project Director: Carey Caldwell
Amount of Award: $15, 500 in outright funds and $3,200 in matching funds if $6,400 is raised in outside gifts

When basketweaver Annie Burke (1876-1960) broke Pomo tradition and asked her daughter Elsie not to destroy her baskets at the time of her death, the Elsie Allen Basket Collection began. Allen's collection of her family's and friends' baskets is at the center of this interpretive exhibition, a collaborative effort of The Oakland Museum, the Grace Hudson Museum and Heyday Books. The exhibition examines both the works and the lives of Pomo basketweavers, exploring the links between the personal histories of the basketweavers and the baskets they produced. The exhibit will also include interpretive texts, photographs, and video interviews. Related public programs include a symposium, a video/speaker program, gallery talks, and family and youth programs. The exhibition is scheduled to open at The Oakland Museum on May 18, 1996.

Grants Awarded

The Carver's Art of Northwestern California

Sponsor: Phoebe Hearst Museum, UC Berkeley
Project Director: Rosemary A. Joyce
Amount of Award: $10,789 in outright funds and $8,591 in matching funds if $17,182 is raised in outside gifts

The elaborate carving traditions of the native peoples of the Klamath River region of California have had an important but little-known role in ensuring the continuance of native Californian cultures. This exhibition and related public events explore the contributions and significance of historical and contemporary carvers in this tradition, as well as such broader issues as how artistic traditions can help Indian societies survive in urban settings. Public programs begin on September 10 at the Phoebe Hearst Museum in Berkeley.

Elk antler spoons are part of the "Carver's Art" exhibition. Left, Yurok, collected by Alfred L. Kroeber in 1902. Right, Hupa/Yurok, by George Blake, 1994. Courtesy of the Phoebe Hearst Museum.

Death and Pre-Columbian Society

Sponsor: The Mexican Museum, San Francisco
Project Director: Terezita Romo
Amount of Award: $3,000 outright funds

This award supports a half-day symposium held in conjunction with *Sacred Gifts*, an exhibition of more than 100 pre-conquest objects from the Andes and Meso America. The symposium will consist of four short presentations illustrated by the "texts" of the exhibition that will examine how figurines, textiles, statues and woodcarvings, many of which were excavated from burial sites, reflect early conceptions of life and death that were subsequently incorporated into Catholic iconography. The symposium will be held at the Cowell Theater in Fort Mason Center on October 21, 1995.

Century of the Pacific (Pakipika)

Sponsor: Komike Hokule'a & Mainland Council of the Association of Hawaiian Civic Clubs, Long Beach
Project Director: Jane Ka'ala Pang
Amount of Award: $ 11,500 in outright funds

This award supported a two-day public forum exploring cultural and technological issues related to the Polynesian voyaging heritage in the Pacific. Through lectures, panels, and discussion sessions on subjects ranging from Polynesian prehistory and technology to contemporary space flight, the forum also examined the connections between modern science and traditional cultural practices. The events were part of Hokule'ea Pacific Voyaging Week celebrations in Long Beach in July.

Border Voices III: The Search for American Identity

Sponsor: San Diego State University
Project Director: Paul Strand
Amount of Award: $12,500 in matching funds if $25,000 is raised in outside gifts

This award supports a series of seven lectures and workshops considering questions of American identity. The series is the centerpiece of a larger collaborative cultural project in San Diego that includes a poets-in-the-schools component, the publications of anthologies, and a major multicultural poetry fair that will be held in Balboa Park on April 20, 1996. The lecture series begins on October 3, 1995, with "Gender and American Political Identity: Changing Notions of Citizenship in the 19th and 20th Centuries," a lecture by Dr. Kathleen B. Jones, chair of the women's studies department at SDSU. It concludes on April 19, 1996 with Native American scholar Paula Gunn Allen's address "Crossing Borders: The Fluid Identity of the American Voice," and a lecture/performance by Carlos Nakai, a composer and interpreter of Native American-inspired music.

MEDIA PROJECTS

PRODUCTION

Robert Louis Stevenson's California

Sponsor: Film History Foundation, San Francisco
Project Director: James S. Culp
Amount of Award: $7,500 in matching funds if $15,000 is raised in outside gifts.

Robert Louis Stevenson, one of the most widely read authors in the English language, arrived in California in 1879, and in several later books depicted life in the state at a significant period of its development. This award supports the production of a one-hour television documentary that will draw on new scholarship and the words of the prolific author himself to portray and assess the impact that California and America had on Stevenson's life and literary career.

Sing It When You Can't Tell It

Sponsor: Public Interest Films, Berkeley
Project Director: Michael Fried
Amount of Award: $25,000 in matching funds if $50,000 is raised in outside gifts

This award supports the production of a one-hour documentary film about the emergence and significance of the Oakland Colored Chorus and its founder W. Elmer Keeton. The Oakland Colored Chorus was part of the unparalleled flowering of American cultural and artistic excellence that resulted from the New Deal's WPA Federal Arts Program. It became renowned for its innovative presentations combining spirituals with European classical music and for its many virtuoso performers. Using history, biography, oral and documentary history, sociology and musical analysis, the project will also explore such issues as African American migration to Oakland and the history of race relations in Northern California.

1936 photo of the Oakland Colored Chorus courtesy of the African American Library, Oakland.

Grants Awarded

Cadillac Desert/Last Oasis

Sponsor: KTEH-TV, San Jose
Project Director: Sandy Itkoff
Amount of Award: $25,000 in matching funds if $50,000 is raised in outside gifts

This award supports the production of a four-part television series examining the social, political and economic forces that shaped water policy in the American West. Based on Marc Reisner's *Cadillac Desert* and Sandra Postel's *Last Oasis*, the four one-hour segments will consider John Wesley Powell's failed attempt to prevent unbridled settlement of the "artificial Eden" of the West, the rise and fall of William Mulholland, the history of water politics in California's Great Central Valley, and how America's large-scale dam-building has influenced the economics and politics of water management throughout the world. The series is slated for national broadcast on public television in 1996.

The Hidden Cities of San Francisco Part II: Chinatown

Sponsor: KQED-TV, San Francisco
Project Director: Peter L. Stein
Amount of Award: $25,000 in matching funds if $50,000 is raised in outside gifts

San Francisco's Chinatown is a complex and paradoxical community, born of social and racial isolation in the last century. With this award for production, the second segment in KQED's ten-part television series on San Francisco's neighborhoods will trace the historical and cultural development of Chinatown. The project also includes a multifaceted outreach program consisting of resource guides for community leaders, an online service component for teachers, and a public library component. The television program is scheduled to air locally in December 1995 and nationally in early 1996.

Chinese children in detention at Angel Island INS Center. Photo courtesy of Chris Huie.

S C R I P T S

Westward the Course of Utopia: 19th Century California Utopian Colonies and their Relationship to Utopian Experimentation in America

Sponsor: Film Arts Foundation, San Francisco
Project Director: Wendy McLaughlin
Amount of Award: $10,000 in outright funds.

The American desire to create a heaven on earth has taken many forms—among them the Kaweah Co-Operative Commonwealth, Altruria, and Point Loma Theosophical Colony, three utopian communities that sprang up in California during the 19th century. This script for a one-hour documentary video will examine the origins, practices, and demise of these three experimental colonies, exploring both their philosophical and ideological differences and their common concerns for social progress and unity. The project will draw on scholarship in history, sociology, religious studies, and political science to place these three California communities in the context of the American utopian impulse.

Living Widows and Paper Sons: A Multimedia Project on the Saga of the Chinese Exclusion Act

Sponsor: National Asian American Telecommunications Association, San Francisco
Project Director: Jennie F. Lew
Amount of Award: $10,000 in outright funds

Between 1882 and 1943, in the only immigration legislation targeting a specific ethnic group, the Chinese Exclusion Act prevented Chinese laborers from immigrating to the United States and from becoming naturalized citizens, effectively condemning Chinese males in the United States to life in a "bachelor society." This award supports script development for an interactive CD-ROM exploring the historical context, the human stories and the lasting legacy of the Exclusion Act. The project will incorporate oral histories, interviews, photographs, poetry, music and the rich store of period documents in the Pacific-Sierra Region National Archives to fashion a CD-ROM meant for use as both a museum installation and a traveling exhibit.

Third Strike

Sponsor: Film Arts Foundation, San Francisco
Project Director: Michael Moore
Amount of Award: $10,000 in outright funds

This award supports script development for a one-hour documentary video analyzing California's changing views about criminal justice and crime prevention. Relying on the work of legal scholars and historians and criminal justice experts with diverse perspectives, the project seeks to probe the moral and philosophical choices the society makes when it passes voter initiatives like California's Proposition 184 ("Three Strikes and You're Out"). The documentary will also trace the history of California's changing legal philosophy over the past 30 years.

A World to Win

Sponsor: Napa Valley College
Project Director: Lauren Coodley
Amount of Award: $10,000 in outright funds

During the first half of this century, Upton Sinclair was one the country's best known writers and social activists. His career included the publication of *The Jungle*, a classic piece of "muckraking" that changed the meat packing industry, a nearly-successful run for governor of California in 1934, and a 1942 Pulitzer Prize for his novel *Dragon's Teeth*. This script development project seeks to reexamine Sinclair's life and work, to reintroduce his works of fiction and social criticism to contemporary audiences, and to examine why his books have fallen out of favor in the past 30 years. The project will also explore how the social activist used popular fiction to engage broad audiences in discussions of philosophical questions, and how those lessons might be applied to contemporary social and political discussions.

La Reunión

Sponsor: Film Arts Foundation
Project Director: Renée Tajima
Amount of Award: $10,000 in outright funds

This award supports the development of a script for a one-hour film exploring the complexity of ethnic identity through an examination of a multigenerational Mexican American family. The film is structured around Armando and Guadalupe Pena's true-life search for their father, who disappeared in 1954. The project will be Oscar-nominee Renée Tajima's second film in "The Road Trilogy," a series of documentaries which examines and reimagines the American character through the prism of the American highway.

San Diego Neighborhood History Project Comes to an End

Phase II of "Searching for San Diego" has drawn to a close with over 70,000 people participating in the local history project that examined San Diego's history and explored the

Scene from "Because All Places Are Sacred...," produced by the Playwrights Project for the Neighborhood History Days.

broader concept of "city" itself. Though focused on four very different neighborhoods of the city—the Kumeyaay neighborhood of the Barona Reservation, Hillcrest, Little Italy, and San Ysidro—project events and activities were held citywide. Events included the presentation of the play "Because All Places Are Sacred...," a lecture series, a film series, a reading-and-discussion series, various cultural exhibits, and radio discussion programs. "This was a great project," former Little Italy resident Vincent

Participants in the Hillcrest Neighborhood History Day program view part of the San Diego Historical Society's exhibition.

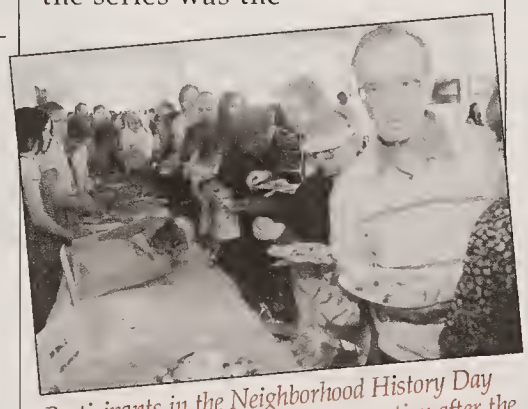
Battaglia said in summarizing his reasons for participating. "It gave us a real look at who we are."

And that is what "Searching for San Diego, II" has done for thousands of people in San Diego. Through programs at the city's schools, churches and recreational centers, as well as during radio broadcasts, San Diegans have reflected upon the history of these four neighborhoods, the histories of their own neighborhoods and city, and their own individual places in these larger histories.

Photos by Bill Romero

"Because All Places Are Sacred...," written by Barry Mann and produced by the Playwrights Project, was performed during Neighborhood History Days in three of the neighborhoods. Based on the recollections of residents and scholars from the four neighborhoods, the play stirred much thoughtful discussion after each performance. Some of that discussion, spurred by the sense of some people that the play did not represent the history of the Kumeyaay as strongly as it should have, centered on the very idea of historical representation, raising questions about whose history is portrayed and in what way.

Similar engaging and thoughtful discussion followed the screening of each feature film in the series held at the downtown branch of the San Diego Public Library. The thematic thread of the series was the

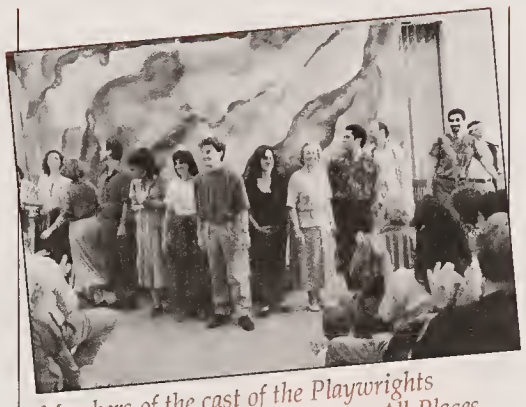


Participants in the Neighborhood History Day program in Little Italy enjoy a reception after the performance of "Because All Places Are Sacred..."

image of the twentieth century United States metropolis, beginning with turn of the century New York City, as seen through the eyes of its immigrants on Hester Street, and culminating in the viewing and discussing of the film *Blade Runner* and its apocalyptic view of a Los Angeles-like future metropolis.

Reading-and-discussion groups also met at library branches throughout San Diego

San Diego City Councilmember Christine Kehoe during introductory remarks at the Hillcrest Neighborhood History Day celebration.



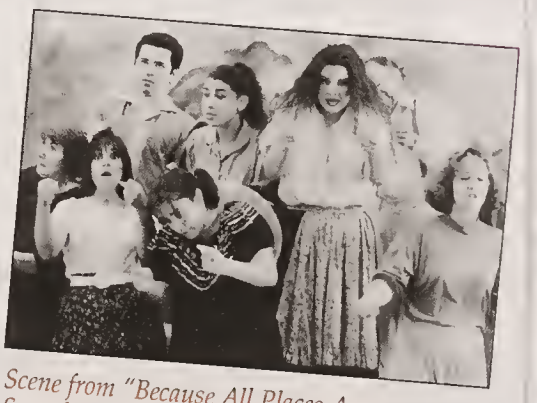
Members of the cast of the Playwrights Project's production of "Because All Places Are Sacred..." at the Hillcrest Neighborhood History Day.

to reflect on the historical and contemporary ideas about "city," especially within the context of a city's diverse voices. Paul Fotsch, a Ph.D. candidate at UC San Diego in communication, led a discussion of Stephen Crane's *Maggie: A Girl of the Streets* at the Mission Hills Library. "The story struck a chord," he said after the session, "because people had a sense that there has been a tremendous amount of progress in the

Scholar Frank Nobiletti led the discussion during the Neighborhood History Day program in Hillcrest and contributed an essay to the Journey Through Four San Diego Neighborhoods booklet.

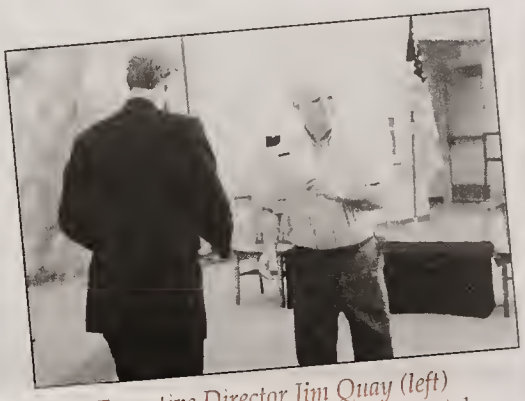
city. There is no longer the extreme despair that seems to have existed in the late 19th century."

Although the play, the film series and the reading-and-discussion series have all now come to an end, the exhibits developed by the San Diego Historical Society will go on. These exhibits, whose photographs are drawn from contributions of historical family photographs during Neighborhood Photo Days, will be displayed at the Museum of San Diego History and later moved to San Diego City Hall. Ultimately, they will be returned and circulated in the



Scene from "Because All Places Are Sacred...," produced by the Playwrights Project for the Neighborhood History Days.

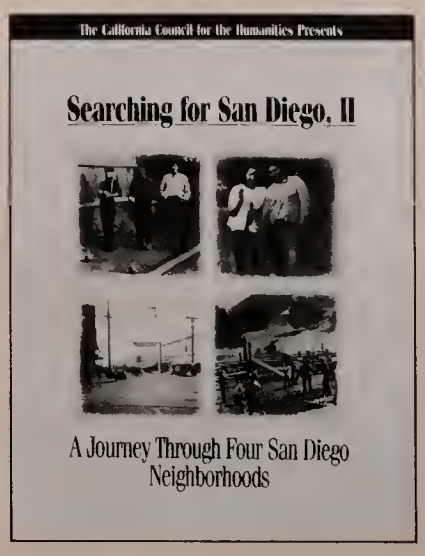
neighborhoods from which they originated. With these exhibits San Diegans will be able to continue to take "a real look at who we are."



CCH Executive Director Jim Quay (left) presents Andrea Castagnola with a special commendation award for his role in preserving the history of San Diego's Little Italy.

Neighborhood Essay Booklet Available

Individual copies of the booklet "Searching for San Diego, II: A Journey Through Four San Diego Neighborhoods" are available by contacting Ralph Lewin at the Council's San Diego office. The booklet contains essays and photographs about the history of the Kumeyaay, Hillcrest, Little Italy, and San Ysidro. The essays are based on oral histories collected in each of these neighborhoods and photographs gathered during neighborhood Photo Days. To obtain your copy, call 619/232-4020.



SUMMER Calendar

The public humanities programs listed on these two pages received funding support from the California Council for the Humanities. Please note that the dates and times should be confirmed with local sponsors. These listings are often provided to the Council well before final arrangements are made.

Please also note the sampling of Bay Area Arts & Humanities Month (October) activities listed on page ten. We urge all Californians to celebrate Arts & Humanities events by participating in cultural and educational programs in their communities.

EXHIBITS

Through Aug. 13 "Woven Vessels" is a CERA-sponsored exhibit exploring the multicultural traditions of basket making and the evolution of the basket into non-traditional contemporary forms. At Grace Hudson Museum, 431 S. Main St., Ukiah. For more information, please call 707/459-2736.

"Spirographos Basket" by Gammy Miller, 1992, is part of the CERA-sponsored "Woven Vessels" exhibit from ExhibitsUSA that is traveling to CERA member museums in the state.

Through Sept. 8 "Japanese American Collections" is a traveling exhibition of photographs and artifacts about Japanese immigration to the Florin area of Sacramento during the early part of this century. South Reading Room, University Library, California State University at Sacramento. Contact Pam Macas at 916/278-6144 for more information.

Through Sept. 30 "Latent August: The Legacy of Hiroshima and Nagasaki" is an exhibition of documents, artifacts, artwork and literature that examines the impact of the dawning of the nuclear age on both Americans and Japanese. A particular focus of the exhibit is the impact of these events on Californians of Japanese heritage. At Pier One, Fort Mason Center, San Francisco. 415/431-5007.

Through Nov. 5 "Pioneer Jewish Cemeteries of the California Gold Rush" is one of three exhibits about the lives, contributions and communities of Jewish pioneers during the Gold Rush. At the Judah L. Magnes Museum, 2911 Russell St., Berkeley. For more information, please call 510/549-6950.

Aug. 19 - Dec. 3 "No Laughing Matter: Political Cartoonists on the Environment" is a CERA-sponsored SITES exhibit of more than 150 images by cartoonists from 30 countries exploring how politically inspired art shapes awareness and concern for the natural environment. At Grace Hudson Museum, 431 S. Main St., Ukiah. 707/462-3505.

Aug. 22 - Feb. 5, 1996 "The Carver's Art of Northwestern California" is an exhibition exploring the carving traditions of native peoples of the Klamath River region of California, as well as contemporary revivals of those traditions. At the Phoebe Hearst Museum, 103 Kroeber Hall, U.C. Berkeley. For more information, please call 510/642-3681.

EVENTS

From the "Latent August" exhibit. Photo of the Hiroshima Peace Dome by Randy Pound, courtesy of the National Japanese American Historical Society.

Aug. 12 Professor Barton Bernstein of Stanford University addresses the "Decision to Drop the Bomb" in a lecture/discussion session related to the "Latent August" exhibit. 1 p.m. At Pier One, Fort Mason Center, San Francisco. For more information, call 415/431-5007.

Aug. 18 "American Indian Cultures in the Modern World" is a lecture by Osage poet and teacher Duane Big Eagle. Part of the continuing "Native Scholars Lecture Program," this lecture will address issues of cultural and personal identity of contemporary Native Americans. 7 p.m. At American Indian Contemporary Arts Conference Room, 685 Market St., Suite 250, San Francisco. 415/495-7600.

Aug. 19 Professor Ronald Takaki of UC Berkeley addresses the "Decision to Drop the Bomb" in a lecture/discussion session related to the "Latent August" exhibit. 1 p.m. At Pier One, Fort Mason Center, San Francisco. For more information, call 415/431-5007.

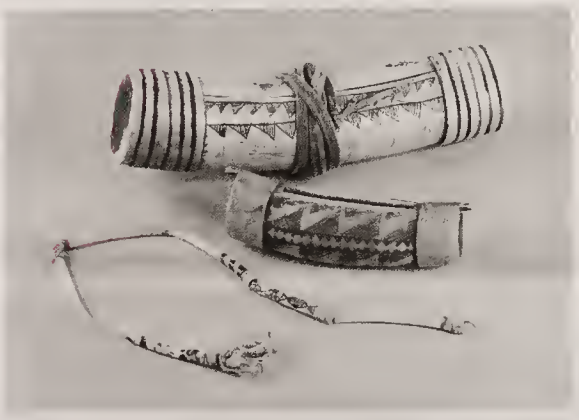
Aug. 19 - 20 "California Trail Days" celebrations at Donner Memorial State Park will include CCH-supported chautauqua portrayals of African American explorer James Beckwourth and Sarah Royce, an eyewitness chronicler of the California Gold Rush. Contact the Donner Memorial State Park Museum, PO Box 6598, Truckee, CA 96162. 916/525-5055.

Aug. 25 "Willing Witnesses: Voices of the San Joaquin," a lecture/discussion by poets Robert Vasquez and Jeanne Janzen is the first program in the **"Valley Stories"** series. 7:30 p.m. At College of the Sequoias Theater, 915 S. Mooney Blvd., Visalia. For more information, call 209/730-3824.

Sept. 15 "A Mythic Journey of One Hopi Artist" is a lecture by Hopi artist Michael Kabotie addressing the traditional values of Hopi people the effects of external social, economic, and political forces on attempts to sustain traditional values. Part of the "Native Scholars Lecture Program." 7 p.m. At American Indian Contemporary Arts Conference Room, 685 Market St., Suite 250, San Francisco. 415/495-7600.

Sept. 20 "Thomas Jefferson in Yreka" features award-winning scholar Clay Jenkinson in a three-part chautauqua presentation about the nation's third president. 7 p.m. At the Yreka Community Theatre, 810 N. Oregon. For more information, contact Bob Greininger, 916/842-2355.

Sept. 22 A lecture in the "Valley Stories: Voices from California's Heartland" series features David Mas Masumoto on the genesis of his recently published book, *Epitaph for a Peach*, and how the experiences discussed in the book were shaped by Buddhism. 7:30 p.m. At College of the Sequoias Theater, 915 S. Mooney Blvd., Visalia. For more information, call 209/730-3824.



From the "Carver's Art" exhibit. Elk antler purses and dentalium shell money. Phoebe Hearst Museum of Anthropology, UC Berkeley.

Sept. 24 "Art, Artifact, Authenticity" is a panel discussion addressing issues related to ethnic art and artifacts, held in conjunction with "The Carver's Art" exhibit. 2 p.m. At the Phoebe Hearst Museum of Anthropology, 103 Kroeber Hall, U.C. Berkeley. 510/642-3681.

Sept. 30 "An International Indigenous Cross-Cultural Symposium: Art, Land, and Sovereignty" is a day-long program exploring differing native and Western notions of what is thought to be "art." 10 a.m. At the Forum, Yerba Buena Center for the Arts, 701 Mission, San Francisco. 408/461-9627.

Clay Jenkinson as Thomas Jefferson.

Oct. 2 "Thomas Jefferson in Madera" features award-winning scholar Clay Jenkinson in a three-part chautauqua presentation about the nation's third president. 7 p.m. At Madera High School, South Campus, 26433 Avenue 13. For more information, contact Nancy Clute, 209/661-7005

Oct. 3 "Gender and American Political Identity: Changing Notions of Citizenship in the 19th and 20th Centuries," a lecture by Dr. Kathleen B. Jones exploring gender roles' effects on notions of citizenship, is part of "Border Voices III: The Search for American Identity" lecture series. At Scripps Ranch High School, 10410 Treena Blvd., San Diego. 619/222-0192.

Oct. 6 - 7 The "Images of the Past: Representations of Native Californians" symposium focuses on issues and implications of how Native Americans have been portrayed in visual and other media. It is part of the 11th Annual California Indian Conference. Related events include receptions, talks, panel discussions and musical performances. Griffin Commons, UCLA. For details, contact Roselle Kipp at 310/825-7315.

Oct. 7 The "Shades of L.A." project will hold a Photo Day for the Iranian community. Community members are invited to bring family photographs for discussion, interpretation and selection for photographers to copy for the L.A. Public Library archives. 10 a.m. - 4 p.m. Meeting Rooms A & B, Central Library, 630 E. Fifth Street. 213/228-7403.

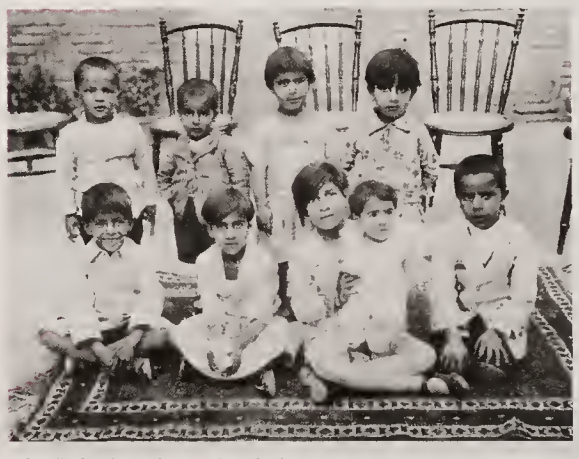
Oct. 11 "John Muir in Bishop" is a chautauqua presentation by Lee Stetson, who will portray the turn of the century naturalist and writer. 7 p.m. At the Bishop Library, 210 Academy, Bishop. 619/873-5115.

Lee Stetson as John Muir.

Oct. 13 - 15 "The Missions of Alta California: A Dialogue About Cultural Interactions and Reactions" is a three-day, multi-venue public symposium examining the impact of the mission system on the native culture and economy of the Monterey area. At the at the Maritime Museum of Monterey, Auditorium, 5 Custom House Plaza. 408/375-2469.

Oct. 15 "Regenerations: Contemporary California Artists" is a lecture/presentation by California Indian artists L. Frank Manriquez about the traditional carving arts of northern California and its revival. Held in conjunction with "The Carver's Art" exhibit. 2 p.m. At the Phoebe Hearst Museum of Anthropology, 103 Kroeber Hall, U.C. Berkeley. 510/642-3681.

Oct. 18 "Color Adjustment" is a film and discussion program about Marlon Riggs' film, presented by the San Francisco chapter of the International Association of Business Communicators (IABC). UC Davis professor Patricia Turner, author of *Creamic Uncles and Celluloid Mammies: Black Images and Their Influence on Culture*, will lead the discussion. 5:30 p.m. PG&E Auditorium, 245 Market Street, San Francisco. Seating is limited; reservations required. Contact Janis Tarter (415/904-1157) or Wendy Brittain (415/241-4604).



The "Shades of L.A." is holding Photo Days in Los Angeles for the Iranian and Arab communities in October. Photo of relatives of the Esfandiari family in Kerman, Iran (circa 1935) courtesy of the L.A. Public Library Photo Collection.

Oct. 28 The "Shades of L.A." project will hold a Photo Day for the Arab community. Community members are invited to bring family photographs for discussion, interpretation and selection for photographers to copy for the L.A. Public Library archives. 10 a.m. - 4 p.m. Meeting Rooms A & B, Central Library, 630 E. Fifth Street. 213/228-7403.

Nov. 5 "Regenerations: Contemporary California Artists" is a lecture/discussion by Native American carver Frank Gist about traditional and contemporary carving. Held in conjunction with "The Carver's Art" exhibit. 2 p.m. At the Phoebe Hearst Museum of Anthropology, 103 Kroeber Hall, U.C. Berkeley. 510/642-3681.

What in the World Has Happened to Baskets?

by Pat Hickman

The following article is adapted from the keynote presentation fiber artist Pat Hickman made during a half-day discussion program that accompanied the CERA-sponsored "Woven Vessels" exhibit at the Grace Hudson Museum in Ukiah on June 11. Native American artist and teacher Frank Tuttle and Native American anthropologist Sherrie Smith-Ferri also participated in the program. Hickman is associate professor and chair of the fiber program in the art department of the University of Hawaii at Manoa.

Pat Hickman

It would be wonderfully astounding to spread out even just one basket from every country in the world. Think of it—how long the line would stretch, with each basket representing one country. There would be remarkable diversity; similar methods of construction but different materials and different functional uses represented. We probably wouldn't recognize where some of them were from, but we would know that they were baskets or basket-like containers. That, at least, would be familiar to each of us.

But how could just one basket represent a country? How could the very essence of an identity be captured in a single container?

Baskets speak of human experience. Part of life seems held within their walls. Baskets were made to be used, were made to be patched and mended until they were too worn to be used any longer. It's a miracle that any basket has survived over time. It's an accident that baskets have been artificially "saved" in museums, as if time had stopped. Baskets were never meant to end up there. But even counting all those that have been saved, imagine how few remain of all the baskets that have ever been created.

The oldest baskets we know of survived because of extreme circumstances. They come from burial sites that were either very cold (such as frozen tombs in Siberia) or very hot (such as the deserts in coastal Peru, Coptic Egypt or our own arid Southwest). There the weather—mostly humidity—was kept out, so that the natural breakdown, the deterioration of fibers didn't occur. Because of weather, baskets have always been endangered.

And baskets have been unnoticed. Not taken seriously. Marginalized. Taken for granted. Baskets are just part of our experience of everyday domestic life, thought to be an unworthy subject for substantial scholarly research. Baskets are omnipresent—and mostly overlooked. Yet as Ed Rossbach points out in his monograph for this exhibit (*More Random Thoughts About Baskets*), you can always find Indian baskets in small museums all across this country. Like quilts and jazz, they are one of the great unique contributions of America to the world of art.

But what do we mean when we talk about traditional baskets? What general characteristics come to mind?

I think of confidence and restraint, discipline and, often, economy. Baskets are often pared down, like a poem. Traditional baskets are constructed from natural fibrous materials, flexible elements which can be manipulated. They are often modest, humble, quietly doing well what they were intended to do. Some grew out of survival needs—those life-giving connections—the baskets that were used as cradles, for example, to shelter and contain new life. Many of these baskets are easily held—I think of arms encircling a form. I think, too, of beautiful textile structures, without embellishments. But also of baskets that celebrate surface additions. Even within so-called "traditional" basketry, the only way to carry on the tradition is to continue to invent new things.

> *Baskets are omnipresent—and mostly overlooked. But, like quilts and jazz, they are one of the great contributions of America to the world of art.*

"Untitled" by Mary Jackson, 1992. From the "Woven Vessels" exhibit.

Tradition, Invention, Change

In her introduction to the *Basketmaker's Art*, the late Lillian Elliott recalls a talk we attended in the spring of 1986. Larry Dawson of the Museum of Anthropology at UC Berkeley gave a lecture on the migration of basketry techniques and styles in prehistoric times from northern Asia to the north coast of the United States. One of the especially interesting aspects of Dawson's lecture was a description of the types of prehistoric baskets which traveled. According to him, the techniques of twined baskets, such as fishing and berry baskets, remained unchanged in the new land for as long as the special needs for which they were made continued to exist. The technique of coiling, however, came somewhat later, and was perhaps invented in North America. It spread in areas where twining traditions had long been entrenched, and it wasn't bound by the time-honored rules and regulations which governed twining. In areas where coiling spread in later times, it was always received by the local people as a foreign idea and was, therefore, unencumbered by rules, whereas traditional basketry was governed by nearly inflexible rules of manufacture and decoration. In these areas, when coiling became known, usually through trade with neighbors, it was welcomed as a novel technique in which one could freely extemporize and innovate.

Lillian Elliott wrote, "Today's situation seems similar: ignorance of the traditional restrictions on design and technique leaves the contemporary basketmaker free to experiment with everything—materials, technique, color and scale." I would add, and free to explore ideas, content, and form.

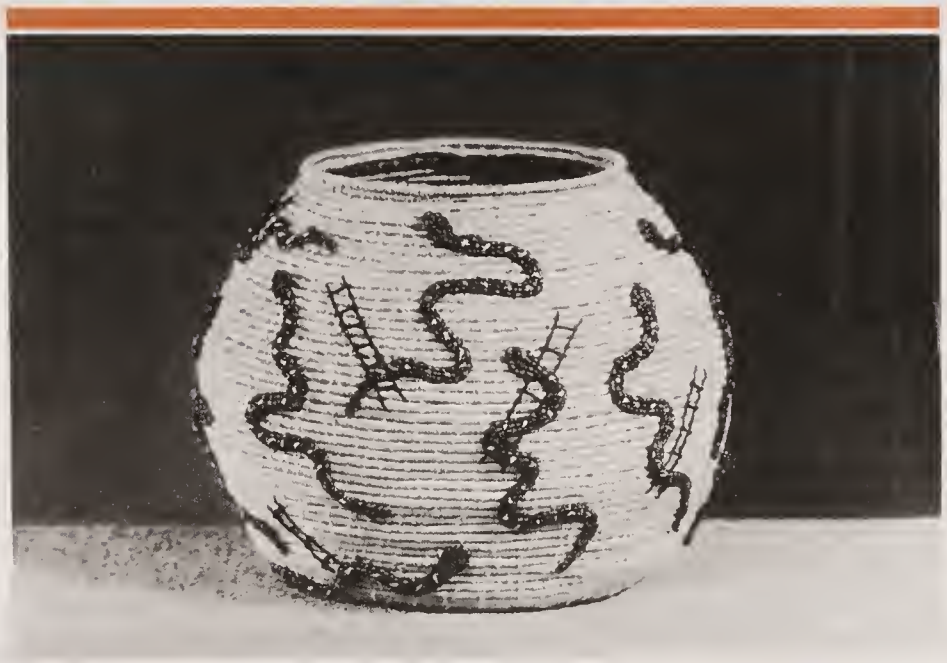
So there was change by choice, from twining to coiling. And there was forced change.

How can we in the late 20th century figure out the connectedness, or lack thereof, between Native American baskets and contemporary baskets without making reference to the tragic history of one people being dominated by another? Contact with European culture significantly disrupted native life and the basket art that had been such an important part of that life. As the late Joanne Segal Brandford wrote in her introduction to the catalogue (*From the Tree Where the Bark Grows*) for the Peabody Museum's "North American Basket Treasures," "The colonization of North America by Europeans deprived Indians of their self-sufficiency and caused them to be dependent on the European economy. They had to buy. They found they could sell. Baskets gained new functions and new forms. All of this represented a profound alteration in every aspect of life." The old integrated, supportive context was gone.

The Importance of a Knowledgeable Community

The challenge for basket art today is to create a future while reclaiming what can be recovered or relearned from the past. In achieving that, there is no substitute for a knowledgeable community, for an audience that understands and appreciates. The lack of such a community can mean the impoverishment of traditions.

If you've seen the powerful New Zealand film *Once Were Warriors* you understand what I mean. At the end of the film, the Maori mother leaves the violence of the urban scene and returns with her surviving children to her home at the Maori marae with the body of her daughter Grace. There the body is wrapped in a traditional plaited mat and draped with a feather cape and prepared for burial. These Maori textiles function within the context of that community as a symbol of hope for a future of spiritual and cultural meaning for this woman and her remaining children.



"Snakes and Ladders" by Carol Eckert, 1992. From the "Woven Vessels" exhibit.

What does it mean that an audience in Ukiah now knows the specific names of the makers of particular baskets in the Grace Hudson Museum's Pomo basket collection? What difference will that make to individuals and to the community? How will that help enrich the stories, the legacy? We are only beginning to explore those questions.

We do know that baskets are much more informative whenever they are accompanied by documentation. Clues to the original meaning or maker are invaluable. They are primary documents, as important as manuscripts in a rare books library, because they tell of an artistic and cultural heritage full of complexity, beauty and meaning.

Traditional and Contemporary Baskets

Do traditional and contemporary baskets share characteristics? Are there commonalties?

I'd like to suggest that they travel on parallel paths, mostly maintaining their separate routes, aware of one another, respectful of one another, sometimes fascinated or wary, sometimes drawn as close together as magnets—almost touching—yet going their separate ways.

But what is shared? Both speak of time, of what is temporary and what endures. In both, what is not said is as important as what is said. In both, baskets are seen in relation to a human scale. In both, the art deals with interiors and exteriors, entrances and exits. They both use varied and readily available materials, from leaves to newspapers. Neither requires fancy tools—in a high tech age, basketmakers still work with their hands. Whether traditional or nontraditional, the baskets represent technical skill, expertise, and transformation of materials. For both, the best baskets are made from a place within each individual artist. In both, there is evidence of innovation.

Respect for a long tradition and for recognizable baskets wonderfully made is part of the life of many fiber artists. What has happened and is happening to basket art is not simply an ongoing evolution growing out of traditional baskets. To many of us involved in the field, what has happened and is happening feels like a "quiet revolution," a creative explosion.

Then what can we say of contemporary baskets? To answer that, let me quote a few individual artists:

Katherine Westphal: "Each basket has a name, an identity that defines it as a living thing. The baskets have grown our of a desire to continue a process and a desire to communicate a message."

John McQueen: "The baskets I make are branches of trees rearranged and no longer real the way a tree is real. Yet they are themselves and carry their intent. An outside needing its inside. An obsession strong enough to change them from what they are into what they do."

Joanne Segal Brandford: "I am not a basketmaker. My baskets are not really baskets. I think they are images of baskets. I work to continue and extend basket tradition. I do not copy the old baskets, neither do I use traditional techniques and materials; rather, I explore this form, this idea, and push it as far as I can."

Brandford continues: "There is no aspect of the tradition which is uninteresting to me; my work is informed and enriched by the strength, sensitivity, diversity, and generosity of basket makers of all times, including our own. Baskets are often linked to domesticity and smallness, the implication being that these qualities preclude significant art work. I could counter with basket shrines made for ritual, or I could point to house-sized baskets used, indeed, as houses, and so I could 'elevate' baskets with religious significance or architectural scale. But all such uses/meanings refer to our humanity, and consequently to ourselves and to our families, to life and to death. What can be more meaningful for an artist working in fiber than to honor the basket, with its myriad human associations."

The new baskets challenge old definitions. They are personal and individual. They involve risk. (As a maker, each time I want to go beyond where I was before; I want to surprise myself). The new sculptural baskets can be made of natural or of manufactured materials. Ed Rossbach talks of how synthetic materials seem to encourage lighthearted, colorful, new, exuberant, playful baskets—they are involved with the spirit in those materials, as natural materials carry the spirit inherent in them. These baskets are expressive; they communicate. Ideas and content are as important, if not more important, as materials and technique. Many of the makers are art school trained, though they didn't necessarily learn basketry skills in art school. They address many of the same ideas addressed by all visual artists.

But whether baskets are traditional or contemporary—or somewhere in between—they attempt to explore that which is meaningful in human experience in a nonverbal way. Our own finite lives, human bundles, seem like baskets. Baskets somehow capture or share the mortality/vulnerability/fragility of it all.

Writer and critic Lucy Lippard has noted that this is an era when all the conventions of mainstream, Western art history are being challenged, when all the expectations about fine art set up by the dominant culture are being challenged because so much has been left out. This exhibition affirms the wonderful diversity in the world of baskets. We celebrate the excitement and pleasure in the changes, as well as honor the legacy. Being here together because of baskets is one small tribute to the ordinary grandness and the greatness of the tradition that baskets represent.

Slides of artwork by Chris Kilmer courtesy of ExhibitsUSA.

"Standing Bird House," by Bryant Holsenback, 1992. From the "Woven Vessels" exhibit.

For Further Reading

Here are a few suggestions for further reading about baskets

On Traditional Baskets

- Hill, Tom and Richard W. Hill, Sr. (Editors). *Creation's Journey: Native American Identity and Belief.* Washington, DC:Smithsonian Institution Press, 1994.

On Contemporary Baskets

- Pulleyn, Rob. *The Basketmaker's Art: Contemporary Baskets and Their Makers*. Asheville, NC: Lark Books, 1986.
- Rossbach, Ed. *Forty Years of Exploration and Innovation in the Fiber Arts*. Asheville, NC: Lark Books, 1990.

Bay Area Arts & Humanities Month Sampler

Here are just a few of the arts and humanities events planned for the San Francisco Bay Area during October—National Arts and Humanities Month. Hundreds of other exhibits and events are being planned in communities throughout the Bay Area, as well as throughout the rest of California, so remember to check with your local museums, libraries, galleries and educational institutions for their October cultural calendars. Then go out and celebrate our amazing cultural inheritance during National Arts and Humanities Month .

BERKELEY

Throughout Oct. "Abstraction" is an exhibition featuring the paintings and sculptures of Mary Lovelace O'Neil, John Toki, and Patricio Toro. At the Berkeley Art Center, 1275 Walnut Ave. 510/644-6893.

CUPERTINO

Oct. 15 "Ivan Moravec," one of this century's great pianists, will perform in concert in a segment of the Signature Series. 2:30 pm. At Flint Center. 408/288-2828.

MARTINEZ

Throughout Oct. "Veterans of World War I and World War II" is an exhibit of objects and artifacts related to the two world wars. At the Martinez Historical Society Museum, 1005 Escobar St. 510/228-8160.

Throughout Oct. "History of the First Baptist Church in Martinez" is an Open House Exhibition about the history of this local religious institution. At the Martinez Historical Society Museum, 1005 Escobar St. 510/228-8160.

NOVATO

Throughout Oct. "Coast Miwok Indians: The First People of Marin" is an exhibition with historic photographs, rare artifacts, and a diorama of an historic Miwok village. At the Marin Museum of the American Indian, Miwok Park, 2200 Novato Blvd. 415/897-4064.

Throughout Oct. "Toys , Tools, and Treasures of Native North America" is an exhibit of miniature historic and now rare American Indian toys, artifacts, and tools from the Charles Miles Collection. At the Marin Museum of the American Indian, Miwok Part, 2200 Novato Blvd. 415/897-4064.

OAKLAND

Oct. 26 - 28 The annual symposium of the Daguerrian Society will accompany the exhibition, "Silver and Gold: California Cased Images," an exhibition of Gold Rush era daguerreotypes, tintypes and ambrotypes showing early miners and street scenes. At The Oakland Museum, 1000 Oak St. 510/238-3401.

Throughout Oct. "The Art of Peter Voulkos," featuring wood-fired works, is the first examination of the work of Voulkos, a leader of the national and international ceramics revolution n the 1950s. At The Oakland Museum, 1000 Oak St. 510/238-3401.

Throughout Oct. "Dorothea Lange: Archive of an Artist" is an exhibition presenting a rich view of the work of Lange, one of America's foremost documentary photographers. At The Oakland Museum, 1000 Oak St. 510/238-3401.

PALO ALTO

Beginning Oct. 5 "Concept in Form: Artists' Sketchbooks & Maquettes." Palo Alto Cultural Center, 1313 Newell Rd. 415/329-2366.

RICHMOND

Throughout Oct. "Epistolary Paint: A Visual Correspondence" by Marilyn Levin and Thekla Hammond is an exhibition featuring works by these two painters. At the Richmond Art Center, Civic Center Plaza, 25th St. 510/620-6772.

SAN FRANCISCO

Oct. 6 "The Hunchback of Notre Dame" is a presentation of the old black and white classic film with accompaniment by Senstermaker on the organ. 6 p.m. At Grace Cathedral. 415/445-1325.

Through Oct. 15 "Mongolia: The Legacy of Chinggis Khan" contains 115 works of art, featuring sculptures, silk, jewelry, manuscripts, and robes of the last Khan. It is the most comprehensive collection of Mongolian art ever shown in the United States. Asian Art Museum, Golden Gate Park. 415/668-7855.

Oct. 17 "Bolshoi Symphony Orchestra" with Alexander Lasarev conducting the S.F. Symphony and Boris Beresovsky on the piano, is part of the Great Performers Series. 8 p.m. At Davies Symphony Hall 415/552-8000.

Oct. 20 - 21 "The Light of Provence: Cezanne, Van Gogh and Matisse" is a lecture/performance series presented by Humanities West. At Herbst Theatre. Information: 415/391-9700; Tickets: 415/392-4400.

Oct. 26 - 29 "Compagnie Phillippe Saire" will present *Vacarme*, a dance performance that conjures up the uncertainty and exultation of the middle ages during eclipses. At Cowell Theater, Fort Mason. Oct. 26 - 28, performance begins at 8 pm. Oct. 29, at 2 pm. 415/398-6449.

SAN JOSE

Beginning Oct. 8 "Blithe Spirit" is a high-spirited, comedic stage performance about a madcap séance, a jealous wife, and a gorgeous ghost presented by San Jose Repertory Theater. At Montgomery Theater, W. San Carlos and S. Market. 408/291-2255.

Oct. 12 - 29 "Sleeping Beauty" is a dramatic performance of the celebrated fairy tale, as presented by the Northside Theater Company. 848 E. William St. 408/288-7820.

Oct. 13 - 14 "Ivan Moravec," considered one of this century's great pianists, will perform as part of the Signature Series. 8:30 p.m. At San Jose Center for the Performing Arts. 408/288-2828.

Beginning Oct. 15 "Dale Chihuly: Installations 1964 - 1995," an exhibition featuring room-sized installations of blown glass objects, surveys the career of the internationally renowned glass artist Dale Chihuly. At San Jose Museum of Art, 110 South Market. 408/271-6940.

Through Oct. 29 "American Art 1900 - 1940: A History Reconsidered. Selections from the Permanent Collection of the Whitney Museum of American Art" is an exhibition examining the evolution of American art. At San Jose Museum of Art, 110 South Market. 408/271-6940.

SANTA CLARA

Through Oct. 1 "Roberta Loach: Bay Area Masters Series" is an exhibition of works by this Bay Area artist. At the Triton Museum of Art, 1505 Warburton Ave. 408/247-3754.

Through Oct. 8 "New Works by California Artists: Harry Powers" is an exhibition of Power's recent works. At the Triton Museum of Art, 1505 Warburton Ave. 408/247-3754.

Through Oct.. 22 "Contemporary Directories from the Permanent Collections" is an exhibition at the Triton Museum of Art, 1505 Warburton Ave. 408/247-3754.

SAUSALITO

Oct. 15 "Open House" is an afternoon program featuring performances, readings, and installations by over 40 artists. At the Headlands Center for the Arts, 944 Fort Barry. Begins at noon. 415/331-2787.

STANFORD UNIVERSITY

Throughout Oct. "Our Art, Our Voices: Native American Cultural Perspectives" is an exhibition of more than 100 objects of Native American art. Twelve Native Americans will interpret the works of art in personal statements that will accompany the exhibit. At the Stanford University Art Gallery, Serra St. 415/723-2842.

Humanities News

Proposal-Writing Workshops Offered

Workshops are scheduled during August for people interested in submitting grant proposals at the Council's October 1 deadline.

In San Francisco:
For Media Project proposals
Wednesday, August 16 — 1 p.m. to 3 p.m.
For Public Project proposals
Thursday, August 17 — 10 a.m. to noon

In Los Angeles:
Monday, August 14 — 10:30 a.m. to noon
Tuesday, August 15 — 10:30 a.m. to noon

In San Diego:
Wednesday, August 16 — 10:30 a.m. to noon

The workshops are free, but advance registration is required. Please call the nearest Council office (415/391-1474 in San Francisco, 213/623-5993 in Los Angeles, and 619/232-4020 in San Diego) to register and confirm dates and locations. Please also request and read the 1995-1996 *Guide to the Grant Program* before attending the workshop.

Council Meets in San Francisco in September

The California Council for the Humanities' quarterly meeting will be held in San Francisco on Thursday and Friday, September 14 and 15. The exact time and location of the meeting had not been determined at press time. For more information, please contact the Council's San Francisco office at 415/391-1474.

New Council Members Sought

The Council will be selecting new members for its board in 1996 and invites the public to nominate outstanding individuals for the position. Council members serve three-year terms that are renewable once. A flyer with nomination information and a nomination form is included with this newsletter.

For additional copies of the nomination form, please contact the Council's San Francisco office. Completed nominations and the required supporting materials are due in the Council's San Francisco office no later than Friday, October 13.

Internships Available

The Council has a number of internship opportunities available for the fall for undergraduate and graduate students in humanities disciplines. Opportunities exist in each of the Council's offices. Interested students should contact Ralph Lewin in the San Diego office (619/232-4020), Khisna Griffin in the Los Angeles office (213/623-5993) or Alden Mudge in the San Francisco office (415/391-1474).

Arts & Humanities Month Online

Barring unforeseen technical difficulties, the Council will launch an arts and humanities discussion pilot project on the Internet in October as part of the celebrations for National Arts and Humanities Month.

As currently planned, the project will have two main components—a world wide web page with links to cultural calendars, arts and humanities resource information, and the visual "texts" that will be the centerpieces of the second project component, a series of four weekly arts and humanities online discussions. These weekly discussions will be introduced and guided by humanities scholars. They will center on cultural events occurring during the month of October in the San Francisco Bay Area, but participation will be open to everyone who has access to Internet news groups.

The Council is actively seeking humanities scholars with online experience to help make these conversations meaningful, stimulating exchanges. The Council is also looking for partners to help provide underserved audiences with access to these conversations. If you have suggestions about scholars and/or partners for this project, please e-mail the Council (cch@netcom.com); put "Attn. Alden" in the subject line of your message.

If you would like to know more about the project and/or learn how you can participate in the National Arts and Humanities Month online discussions, e-mail the Council (cch@netcom.com); put "October Info" in the subject line of your message. We will e-mail you details during the second week of September.

Additional Grant Guidelines for Museum Proposals

So that CCH can more fairly evaluate grant proposals for museum exhibits and programming, we have developed the following supplemental grant guidelines for museum proposals.

Proposals for museum exhibits and museum programming should conform to the guidelines outlined in the CCH *Guide to the Grant Program*. In addition, those proposals should address the following:

- What are the primary exhibition themes?
- What are the exhibition components (e.g., objects, photographs, murals, art, text) and how do they relate to the stated exhibition themes?
- What are the resources (e.g., key scholars, specific collections) that you will consult or draw upon for the exhibit components (i.e., your permanent collection, loans from other public and/or private museum collections, libraries, individuals, etc.)?
- Where will the exhibition be installed and how large is the space (please provide some dimensions, such as running feet of wall space or square feet of gallery space)?
- If possible, please include a preliminary layout or design for the exhibition that will help the review panel visualize your plan in its proper context.
- Who will be responsible for the various tasks described in the Plan of Work?
- Other items to consider:
  - Can the proposed exhibition travel elsewhere in the state?
  - What would it take to create a traveling version?
  - Have you considered issues of access to the exhibition as required under the Americans with Disabilities Act?

CCH has a museum professional on the program staff who can answer your questions and provide you with examples of successful exhibition proposals (See accompnanying article on this page). Please don't hesitate to contact her.

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❑ Constant Friend $ 50
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- ❖ Welcome Gifts:
  - *"Thomas Jefferson Chautauqua Meeting," a full-length audio cassette of historian Clay Jenkinson in his celebrated first-person portrayal.*
  - *"Who Reads What?" Unique book list that tells you what's being read by all the celebrities, intellectuals and politicians you love and hate.*

❑ Devoted Friend $ 75
- ❖ All GOOD FRIEND'S benefits, and
- ❖ Welcome Gifts:
  - *"Who Reads What?*
  - *Your choice of one of the following award-winning CCH sponsored documentaries on VHS (Please check one; for personal use only):*
    - ❑ *Common Threads: Stories from the Quilt*
    - ❑ *The Donner Party*
    - ❑ *Wild By Law*

❑ Faithful Friend $ 100
- ❖ All above Benefits *(Includes both audio and video-tape)*

Please make checks payable to CCH.

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CALIFORNIA COUNCIL FOR THE HUMANITIES

The humanities explore human histories, cultures and values. They inform the conversations that are vital to a thriving democracy. They constitute our most important human inheritance.

The purpose of the California Council for the Humanities is to create a state in which all Californians have lifelong access to this shared inheritance. The Council is comprised of leaders from public and academic life. It is an independent state affiliate of the National Endowment for the Humanities (NEH) and operates as a public/private partnership rather than as a government agency.

Since 1975, the Council's competitive grants program has awarded more than $12 million to more than 1,700 nonprofit organizations, enabling them to produce exhibits, film and radio programs, and lecture series and conferences on topics of significance to Californians.

The Council also serves Californians by creating programs of its own. These include California Exhibition Resources Alliance (CERA), which provides administrative support and a means for sharing exhibits among a statewide network of small museums; Motheread, a family reading program in Los Angeles; a community history project in San Diego; Humanities à la Carte, which brings humanities programs to the workplace during lunchtime; a statewide chautauqua tour with Clay Jenkinson portraying Thomas Jefferson; and publications distributed to libraries, scholars and the public.

The Council is an independent, not-for-profit organization. It is supported by grants from NEH, corporations and foundations, and by contributions from individuals. It receives no state funds.

Major grant proposals are due on April 1 and October 1. Out-of-cycle grants—proposal planning grants, minigrants, and film-and-speaker grants—are accepted on the first day of each month. Interested nonprofit organizations should request a copy of the Guide to the Grant Program from the San Francisco office.

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Proposals must conform to the *Guide to the Grant Program*. Send 15 copies to the San Francisco office by the due date.

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